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ABSTRACT

A review of the current situation regarding the media flow between the United States and Australia shows that the traditional pattern--American content dominating the Australian media--still holds, but that there is evidence of movement by the Australians to establish their own media identity. An analysis of the television ratings for Australia's two largest cities, Sydney and Melbourne, reflects the Australian government's policy encouraging the development of Australian programing for Australian television. The analysis nevertheless shows an increased popularity of American programming during a four-year period. Australia also has made efforts to export media materials to the United States, initiating a reciprocal flow of programing. The popularity of certain Australian feature films and television programs in the United States suggests that these efforts to balance media flow between the two countries are beginning to be rewarded, though marketing difficulties still exist. An examination of the dissemination of television news by satellite provides evidence of a pattern similar to overall television programing--that more news of the United States is imported by Australia than news of Australia is imported by the United States. (RL)

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THE FLOW OF AMERICAN TELEVISION MATERIALS TO AUSTRALIA

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THE FLOW OF AMERICAN TELEVISION PROGRAMMING TO AUSTRALIA

Introduction

American trade with Australia began on the 1st of November, 1792, when Captain Thomas Patrickson brought the Philadelphia into Sydney Harbour.[1] In fact, trade between America and the infant colony was well established before the Australians began to trade with England, the "mother country." Most Americans today know absolutely nothing about their own nation's vital involvement in Australia's history and fortunes; yet, while America exports culture and technology worldwide, it has a particularly receptive market in Australia.

Australia, in media terms, is the complementary of the United States. The U.S. is a large country and a media exporter. Australia is a small country, yet, in dollar volume terms, one of the largest importers of television programs and other cultural artifacts from the U.S.A.[2] As a model of information flows, the relationship is relatively unconfounded by disparities of language, cultural heritage, political tradition and standard of living. Fifteen years ago, Wilson Dizard reported that "The daily schedule of a typical Australian television station is, particularly in prime listening hours, virtually indistinguishable from that of a station in Iowa or New Jersey."[3] However, in the last few years, Australia has made a concerted national effort to check, or even reverse, at least in some measure, this one-way flow.[4] Australia has subsidized film production, used American actors in feature films, and encouraged indigenous television production. Australia is then a test case for all the world's smaller nations which

strive for a "New World Information Order."

This study reports on the current situation from three perspectives. Firstly, by an analysis of the television ratings for the two largest cities in Australia, Sydney and Melbourne, which between them reach approximately half the nation's population, the popularity of the imported versus the indigenous programs can be compared by using audience size as the measure of comparison. Also, by comparing these audience figures with similar figures from a decade ago, it can be ascertained if the Australian government's policies have been successful. These findings are interpreted in the light of other studies.

Secondly, by searching for evidence of exposure for Australian feature films and television programs in the regular and trade press in Australia and the United States, it is possible to see some of the results of the attempts to export media materials and initiate a reciprocal flow of programming.

Thirdly, by examining the pattern of the dissemination of television news by satellite, it is possible to see if the news flow follows an established model.

Government Requirements

In 1960 the Australian government banned imported commercials on television to protect the indigenous film industry. In 1967, the Australian Broadcasting Control Board directed that commercial stations must televise at least two hours of Australian drama a month in peak viewing time, between 7:30 and 9:30 p.m.[5] By March 1, 1979, there was a government requirement to put 50 per cent Australian content between 4 p.m. and 10 p.m.[6] Thus,

government requirements have progressively tightened to favor the indigenous product.

The key to the government's plan to encourage indigenous television production is the present version of the "Points System" which was drawn up in 1976.[7] It requires that the stations attain, over the full statistical period of 52 weeks, a total number of points not less than the number of hours of program transmission. Points are allotted to different kinds of programs. For example, a one-shot indigenous drama earns 20 points, an indigenous continuing series 5 points, and news, documentary, and current affairs 5 points each, whereas a gardening show may only earn half a point to discourage "quota quickies." Prime time and repeat showings are computed differently from the norm. The successive Australian Broadcasting Control Board/Australian Broadcasting Tribunal Annual Reports give the list of the programs with the points earned for each showing per time period.

The Critics

Tim Hewat, reporting in the national daily newspaper The Australian on a survey he did in Melbourne in March, 1979, claimed that there was no change in Australian content since 1969:

> Our television is as dependent as ever on overseas program makers. Indeed, half of all programs screened in peak viewing time--from 6 to 10:30 p.m.--were imported, 76.5 per cent from the U.S. (largely in movies and dramatic series) and 23.5 per cent from Britain.[8]

In a week-long survey of prime-time (6 p.m. to 10 p.m.) programming, he tabulated programs according to their country of origin. Table 1 shows a condensation of his table.

Insert Table 1 about here

It is worth noting that the British programs tend to be shown on the Australian Broadcasting Commission stations, and the American programs on the higher rated commercial stations.

Hewat claimed that the reasons for the dependence on the imported product were twofold:

> The first is cost. An hour of original Australian drama costs $70,000 and is still rising fast, but the networks can buy top dramatic shows from abroad for $12,000 an hour. The second is a marked shortage of worthwhile scripts.

The charge that Australia lacks writers is widespread. Hewat reports that directors, set designers, technicians, and actors are available in Australia, a view that is substantiated by overseas sources.[9]

Hewat is by no means the only Australian critic to have investigated the Australian-American television connection. The topic is, in fact, a favorite one of Australian activist academics. Humphrey McQueen, in his book Australia's Media Monopolies, inveighs against "U.S. imperialism's economic offensive inside Australia";[10] and Susan Kippax and John P. Murray, in their book Small Screen, Big Business: The Great Australian TV Robbery, deplore the similarity of the Australian commercial television system with that in the United States,[11] and put forward models from Scandinavia and Western Europe as a solution to Australia's media problems.

Comparison of Audience Figures

While the picture offered by Hewat perhaps concurs with the general opinion in Australia, it is not the total picture. In fact, when one looks at the audience figures, and not merely hours of programming, a different perspective emerges. The results of such an examination are described below.

Selection of Sample

For a comparison of audience figures, the two largest cities, Sydney and Melbourne, were chosen because there are no commercial networks in Australia. (The traditional Australian design for commercial broadcasting has been to allow one station to dominate a region when it was considered that the regional interests were better served by a single prosperous station rather than have competition from two impoverished stations. The rationale was that local programming would be encouraged. The principle was established in law in 1966 when there was a challenge to the Australian Broadcasting Control Board's decision to ban commercial networking by metropolitan stations and the high court upheld the ABCB. Although the term "network" is used in Australia, it refers to a marketing arrangement, not an American-style network. The only genuine "network" is the non-commercial Australian Broadcasting Commission and the ABC's programs rarely appear on the National Top Twenty Programs.)

The ten leading programs were ranked according to the highest quarter hour audience in thousands, obtained over an average of the four surveyed weeks during February and March of 1969 and 1979. These figures were provided by McNair Anderson Associates, the Australian equivalent of the

Nielsen corporation in the United States. Where two or more programs had the same number of people viewing, the order of popularity was determined, whenever possible, on a ratings basis.

Categorization

Each program was categorized as to its country of origin.[12] Because it is difficult to pinpoint the country of origin of the regular time slot entitled Movies, two sample weeks of January 27, and June 9, 1979 were taken from TV Times Brisbane edition, and all the movies shown were categorized as their place of origin. Eighty-two per cent of the films were from the U.S.A. Australian films did not register in this sample. Thus, 82 per cent of the audience registered in the sample month for Movies was considered for computation purposes as watching an American program. As Movies did not appear on the 1969 listings, this approximation applies to 1979 only.

Findings

The listings of the most popular programs in Melbourne and Sydney in 1969 and 1979 show a marked trend towards Australian programming (see Table 2). In 1969 in Melbourne 43.3 per cent of the audience watched Australian shows, 47.3 per cent watched American and 9.2 per cent watched British. By 1979, 80.1 per cent watched Australian shows and 19.1 per cent of the top ten audience watched American programs. In Sydney in 1969, it was 50.6 per cent watching Australian, 49.4 per cent viewing American; whereas a decade later, 75.5 per cent watched Australian shows and 24.4 watched American shows.

Insert Table 2 about here

Because almost no Australian feature films were made in the decade prior to 1969 and over 70 have been made in the past decade,[13] in the future, Movies on television will most likely also show a marked increase in the Australian product as Australian feature films become available for television.

Furthermore, in surveys which measure program liking (TVQ), the indigenous programs fare exceptionally well. For example, a Sydney Attitude Survey conducted in March 1978 with a random sample of 530 interviews, the first six most liked programs were Australian.[14] M.A.S.H. ranked in seventh place.

From this evidence it would seem that the Australian government's policy to encourage the local industry has indeed been moderately successful.

History, however, shows that the trends have reversed in the past. For example, by looking at one national sample, one can see when this occurred.

The National Sample

Taking a matrix of the National Top 20 Programs (from the five capital cities and Newcastle) listed in order of popularity and by season from 1972/3 until 1975/6, and categorizing them by country of origin (see Table 3), a pattern emerges which shows increasing popularity of American programming over the indigenous product.[15] For example, in 1972/3 14

Insert Table 3 about here

Australian programs were in the top twenty with only 5 American. By 1975/6, the ratio was almost inverted with 8 Australian and 11 American.

Perhaps the most important inference to be drawn from this table is that the popularity of programs does fluctuate over the years, and trends cannot be extrapolated too readily by comparing two points in time.

Which Programs Are Popular?

There were approximately 54 American and 13 British programs on the air in Australia for the 1979 season.[16] Some commentators saw a trend away from American programs to the British, especially for comedies. A Brisbane television station program manager, Kel Geddes, claimed that the anti-violence guidelines for television had affected the U.S. programs: "Many programs are required to have some sort of message--we have bought shows which don't, and they are successful in Australia."[17]

Success in the United States is an uncertain predictor for Australian audiences. For example, Alice, a big hit in the U.S., failed to find a following in Australia. On the other hand, in February and March, 1979 in Sydney, Mork and Mindy was 19th and The Love Boat 20th in popularity. In Melbourne, Mork and Mindy was 7th and The Love Boat 14th. By September, 1979, in the United States, Mork and Mindy ranked 5th and The Love Boat was second in the national Nielsen's.

Australian Export of Feature Films and Television Programs

It would be harder to find an American publication paying more attention to Australian affairs than Variety. When a television station in Toowoomba changes hands, it warrants a column, apparently not because the show business bible delights in citing obscure trivia but because its readership expects news of its chosen marketplace. Similarly, the Australian press and government officials monitor Variety closely. For example, the Minister for Home Affairs, Mr. Ellicott, noted in the national newspaper The Australian that the Australian film, The Last Wave, was number 17 in Variety's Top 50 Grossing Film Charts around Christmas 1978.[18] Also, the Minister for Finance, Mr. Robinson, took pride in claiming that three Australian films made Variety's charts in 1979.[19] He stated standard policy when he said:

> The government considers it important to continue to support the industry and to encourage movement towards greater self sufficiency. We must, however, recognize the fact that a country of 14 million is unlikely to have an economically stable or viable film industry. It is difficult to see how the Australian box office could return the moderate to large budgets needed for even modest sized feature films. We must therefore look to overseas sales to recoup the major part of the investment.

He also noted that "The largest international market is the United States," and that the government "is encouraging the Australian Film Commission to pursue negotiations on nation-to-nation coproduction agreements under terms which will be advantageous to Australian producers."

While, of course, the dollar figures earned in America by Australian films are small compared to the earnings of the Hollywood product in Australian cinemas, this turn of events is very significant to Australians

because, between the years 1935 and 1975, there had been virtually no Australian film industry at all. Starting in the thirties, the means of film production and distribution in Australia were bought up by foreign interests whose major concern was the distribution of the foreign product. Also of significance to Australians is the fact that films are not only manufactured articles but also cultural artifacts. Thus the idea of an Australian identity expressed by films is a very popular one in Australia. The Minister for Finance was playing to that sentiment when he told his audience of film exhibitors, "When you go overseas, you will notice Australia being known for its film industry."

He exaggerated. The films which were well received by Time magazine and The Hollywood Reporter, such as The Last Wave and Picnic At Hanging Rock, are virtually in the art film category and are unlikely to make money in the American hinterlands. This type of film typically plays well in New York and Los Angeles and soon is relegated to the 16 mm circuit for high schools and colleges. The Australiam films which do make money in the United States, such as Patrick and Mad Max, are exploitation films generally considered to have little artistic or cultural worth. Mad Max, a car-smashing police-versus-motor-cycle-gang "action" picture, had had its Australian sound track replaced by a new one in Hollywood, so it could hardly be claimed as a triumph for Australian cultural endeavors.[20]

Of the approximately $30 million that the Australian government will spend on arts funding, about $7 million will go toward subsidizing films for the 1979-80 year.[21] Some of this money will go to the five major international productions of Australian origin which are planned for this

period. Variety reported that the thrust of the film industry was to move away from its traditional preoccupation with "parochial" themes to an international appeal for export.[22] American, British, and West German investment and international stars were to be part of the new package. Under the headline, "Australia, Like Canada: 'Our Own Talent is First'," Variety reported the formula included all-Australian crews and an agreement dividing the writing and direction credits.

Australian television productions are beginning to break into the American market. While high quality Australian Broadcasting Commission documentaries had been aired by N.E.T. and later by P.B.S. for the last fifteen years or so, and N.B.C. ran "Barrier Reef" for the children on Saturday mornings a few years ago, until 1979 no well-promoted Australian commercial series could have claimed any penetration into the American market.

In the latter half of 1979, however, two Australian mini-series, "Against the Wind" and "Prisoner," were in syndication. When both were programmed head-to-head in the Los Angeles market they gave the opposition, in Variety's words, "a hard time." "Against the Wind," undoubtedly the critics' choice of the programs, was described by Variety as "Australia's 'Roots'." The series "shrewdly recognized the commercial exploitation of the Aussie convict heritage and the influx of the Irish in the country's early colonization."[23] The series was exhibited by the five Metromedia independents and all the commercial spots were completely sold out. The promotional material gave no hint of the series' Australian origin. For example, the Houston edition of Newsweek had a two-page full color spread which could

easily have described colonial times in North America.[24] The "Prisoner" series concerns sex and violence in a women's prison.

More encouraging for the Australian television industry is the sale of "The Sullivans," which has been acquired by TAT communications for the United States and Canada, the first time TAT distributed a product not its own. This is the largest deal ever made by an Australian company with an American television distributor.[25] "The Sullivans," a half hour series set in World War II, has been in production since 1976 and by 1980 should have about 600 half hour segments. "The Sullivans" has a following not only in countries which might be expected to take an Australian product such as England and New Zealand, but also in places such as Korea and Jordan. To penetrate the American market, however, has always been the most difficult challenge.

News Flow to Australia

Since May 1975, the regular satellite feed of a news package transmitted to Australia from Visnews London has been available to the commercial television stations and the Australian Broadcasting Commission.[26] Although news packages are also received on an irregular basis from the United States and New Zealand, and the ABC obtains film from local stringers, Visnews, which supplies 200 TV organizations in 98 countries, has a virtual monopoly position in the supply of overseas news film to Australia.[27] Thus, in effect, news from the United States to Australia first goes through a gatekeeper in London. Visnews in London receives coverage of about 25-30 stories each day and selects 8-10 of these for [illegible]aily satellite feed to Australia. Of these 8-10 stories, typically 4 [illegible] would be selected by any one station. The

situation could change as in March 1979, UPITN offered a permanent service which would increase the amount of film from North America. This would increase Australian coverage of foreign events. However, as of October, 1979, there was still no movement in this area.

Whether or not the amount of coverage would increase, the news values behind the selection of stories are firmly established, and have met with some criticism. For example, a prestigious Australian weekly, The National Times, reported that a survey submitted to the Australian Broadcasting Tribunal claimed that Sydney commercial stations place the emphasis on entertainment rather than information when selecting the news.[28] The submission argued that the short time devoted to foreign news and coverage of "events" rather than "trends" meant that the populace couldn't possibly evaluate what is happening overseas, an argument which is, of course, not unheard of in places far from Australia. By way of illustration, when the stories include President Carter talks on oil policy, U.S. car race smash, a Jerusalem story, a story from Iran, and the Canadian seal hunt, the commercial stations select for broadcast the car smash and the seal hunt. While the ABC follows the traditional BBC practice of formal presentation of serious news, the commercial station channel 10 in Sydney, when it replied to the submission, claimed that the ABC's "talking head" concept of news presentation was totally rejected, and that they tried to tell the stories with pictures which were worth many words. The ABC itself, however, as the only network in Australia with national coverage, when it sends filmed stories to the outlying cities, does not seem to differ much in selection practices from those of the commercial stations. Rather than the propagandist goal of

enlightenment and uplift, the "man bites dog" adage seems to apply when the question is asked, "What is newsworthy?"

By way of illustration of this idea we can take the example of one night of television news from the ABC station in Brisbane, capital of the northern state of Queensland, in late January, 1979. The sole American picture stor was expensively transmitted by satellite and concerned the random shooting of elementary school children by a teenager in San Diego. Actuality coverage of the dead and wounded was shown on the screen. The girl's reasons for the killings were given as boredom and a desire to be on television. If a contradiction in terms is admissible, this evening telecast might be described as quite a routine offering from the United States to Australia. The quality of foreign news coverage in Australia seems very important given the country's geographic isolation and because TV is now the primary source of information about overseas events for many Australians. The respected Melbourne newspaper, The Age, in April, 1976, conducted a poll which found that most people felt that commercial television presented news in a more balanced way, was more accurate, and could be trusted to a greater degree than the press. This finding, of course, corresponds to the results of successive Elmo Roper polls concerning television in people's lives which have been conducted since the mid-1960's in the United States. (It should be noted that The Age, unlike most Australian newspapers, is not affiliated with a television station, so the poll is unlikely to be biased towards television.)

News Flow from Australia

One hardly has to do an analysis to obtain a picture of the flow of television news stories from Australia to the United States. A few years ago, there was a story of a bizarre extortion when the villains claimed they planted a bomb on a Qantas jet, following, almost to the letter, a Rod Serling script. More recently, there have been stories of a UFO sighting and filming from a plane over the Tasman sea, and the descent of Skylab.

In 1978, on all three network news shows, there were four stories from Australia.[29] In February there was a story about a bomb in a Sydney hotel. In October, 30 seconds were given to a story about a missing pilot who described an unidentified aircraft following him, and there was a segment about Aboriginal babies given vitamin C in a four-minute report covering many places by Edwin Newman. In November, ten seconds were given to a robbery in Sydney. All in all, less than three minutes were devoted to Australian news for the year.

To put the number of stories shown on network TV during 1978 in some perspective, it is useful to compare the numbers accounted for by several different countries and use these numbers as an indicant of the relative interest of the viewing populace, or at least their perceived interest by the gatekeepers who select the stories. (When there are more stories concerning the country under different headings in the index used, the prefix "over" will be used.) The Soviet Union scored over 185, Great Britain over 80, Israel over 52, Egypt 33, Zaire 6, Zambia 5, and Botswana 2. Any chauvinistic Australians would feel gratified that Australia beat out Botswana, but

looking at the figures from another perspective, they would realize that their country tied with Elizabeth Taylor with four stories each in 1978.

These figures provide almost perfect support for Galtung's structural model for describing news flows.[30] Galtung claims that the more distant a nation is, the more will an event have to capture attention particularly easily, the less ambiguous it will have to be, and the more consonant it will have to be--that is, it will have to fit a pattern of expectation. While the satellite itself is distance insensitive, distance in this instance must now mean the mental distance of the people deciding what is news. Gould describes a model of the world in which the flows of information cover channels prescribed by distance which is not geographically defined.[31] In essence, his methodology consists of using algebraic notation to represent the various flows in the graphic language of a map--a model representing the complexities of the flows in a readily assimilable and usable form. While no work to date has been done using this methodology with Australian data, it would seem reasonable to postulate that the distance from Sydney to New York using this framework is much greater than the distance from New York to Sydney.

As a comment on his study on international affairs coverage on U.S. network television, in which he defined an international story in the broadest sense as any mention in a filmed or studio generated story about a foreign country, Larson commented that "countries closest to the United States in terms of trade, level of economic development, political ties, or perceptual distance receive the most news coverage."[32] In the case of Australia, the "perceptual distance" must be the crucial factor in the

selection of the low number of stories. Larson's data also "do not provide a basis for an unequivocal inference that satellite technology has influenced television news coverage." This would seem to be an appropriate comment appended to a case study of the flow of news from Australia.

Conclusion

Thus, a review of the current situation regarding the media flows between the United States and Australia shows that the traditional pattern still holds, but there is considerable evidence of movement by the Australians to establish their own media identity. Furthermore, if the Australian efforts to export to the United States can succeed and start a trend, then the important question will be the one so succinctly stated by Jeremy Tunstall in his study The Media Are American: "Can the United States continue to be an exception to the general rule that major media exporters are also major media importers?"[33]

FOOTNOTES

[1]Ray Aitchison, Thanks to the Yanks? (Melbourne: Sun Books, 1972), p. 2.

[2]Australia alone absorbs 15 to 20 per cent of American exports of television programming. A.B.T. figures for 1978-9 show Australian commercial stations spent over $43 million on overseas programs, mostly from the U.S. Variety, June 27, 1979. p. 19.

[3]Wilson P. Dizard, "American Television's Foreign Markets," Television Quarterly, 3(3):63 (Summer, 1964).

[4]Deborah Haskell, "Accountability in Australian Television," Gazette, 23(2):85 (1977); Myles P. Breen, "Severing the American Connection: Down Under," Journal of Communication, 25(2):183-186 (Spring, 1975).

[5]Mungo MacCallum, "Drama," in Ten Years of Television, ed. Mungo MacCallum (Melbourne: Sun Books, 1968), pp. 79-81.

[6]John Hanrahan, "The Medium and the Message Down Under," TV World (November, 1978), p. 15.

[7]Annual Report of the Australian Broadcasting Tribunal (Canberra: Australian Government Printing Service, 1979), p. 147.

[8]Tim Hewat, "Now, the 1969 News (with an American Accent)," The Australian (April 2, 1979), p. 7.

[9]Herb A. Lightman, "Film-Making 'Down Under'," American Cinematographer, 57(9):980 (September, 1976).

[10]Humphrey McQueen, Australia's Media Monopolies (Melbourne: Visa, 1978), p. 115.

[11]Susan Kippax and John P. Murray, Small Screen, Big Business: The Great Australian TV Robbery (Sydney: Angus & Robertson, 1979), pp. 59-72.

[12]Whenever necessary, the origin of the Australian programs was determined by reference to the "Program Information Bulletin Consolidated List" in The Australian Broadcasting Tribunal Annual Report 1977-78 (Canberra: Australian Government Printing Service, 1979), pp. 150-174. American sources were found in Tim Brooks and Earle Marsh, The Complete Directory of Prime Time Network TV Shows 1946-Present (New York: Ballantine, 1979).

[13]Sandra Hall, "Production Guide to Australia," Millimeter, 7(9):92 (September, 1979).

[14]ABT Annual Report 1977-8, p. 180.

[15]Trevor Barr, Reflections of Reality: The Media in Australia (Adelaide: Rigby, 1977), p. 123.

[16]John Hanrahan, "Filling the Cupboard," TV World (September, 1978, p. 38.

[17]Courier Mail (Brisbane), January 25, 1979.

[18]The Australian, May 11, 1979, p. 19.

[19]Variety, August 15, 1979, p. 49.

[20]Courier Mail, September 22, 1979.

[21]Variety, August 29, 1979, p. 59.

[22]Variety, August 15, 1979, p. 6.

[23]Variety, September 5, 1979, p. 65.

[24]Newsweek, August 13, 1979.

[25]Variety, September 26, 1979, p. 58.

[26]Australian Broadcasting Control Board, 28th Annual Report (Canberra: Australian Government Printing Service, 1976), p. 23.

[27]Anne Harding, "How the TV Stations Rate Overseas News," The National

Times (April 7, 1979), p. 12.

[28]Ibid.

[29]Television News Index and Abstracts Annual Index, A Guide to the Videotape Collection of the Network Evening News Programs in the Vanderbilt Television News Archive (Nashville, Tennessee: Joint University Libraries, 1978); see also October and November editions.

[30]Johan Galtung and Mari Holmboe Ruge, "The Structure of Foreign News," Journal of Peace Research, 2(1):66 (1965).

[31]Peter Gould, "The Languages of Our Investigations," Intermedia, 4(5):13-16 (October, 1976); "The Language of Our Investigations: Algebra," Intermedia, 5(1):10-14 (February, 1977).

[32]James F. Larson, "International Affairs Coverage on U.S. Network Television," Journal of Communication, 29(2):145 (Spring, 1979).

[33]Jeremy Tunstall, The Media Are American: Anglo American Media in the World (London: Constable, 1977), p. 272.

TABLE 1

PERCENTAGE OF PRIME TIME PROGRAMMING

During period March 23 to 29, 1979

Country of Origin	Channel 9	Channel 7	Channel 0	Channel 2
Australia	41.2	57.1	36.5	69.6
U.S.A.	58.8	37.4	60.6	5.3
U.K.	0	5.5	2.9	25.1

TABLE 2

LEADING REGULAR PROGRAMS

MELBOURNE:

Order	1969 Program	Origin	Audience (000's)	1979 Program	Origin	Audience (000's)
1	Homicide	Aus.	591	Sullivans	Aus.	724
2	New Faces	Aus.	453	Incredible Hulk	USA	589
3	Disneyland	USA	441	Fabulous Century	Aus.	586
4	Channel 9 Theatre	Aus.	403	Cop Shop	Aus.	577
5	Mission Impossible	USA	401	News-Sports-Weather	Aus.	573
6	Laugh In	USA	398	This Is Your Life	Aus.	553
7	The Saint	UK	388	Happy Days/Mork Mindy	USA	542
8	News & Newsreel	Aus.	381	Prisoner	Aus.	531
9	Charlie Brown/Skippy	USA	380	News-Sports-Weather	Aus.	525
10	Dick Van Dyke	USA	376	Don Lane	Aus.	483

1969 Audience Totals:			1979 Audience Totals:	
Aus. = 1,828 = (43.3%)	USA = 1,996 = (47.3%)	UK = 388 = (9.2%)	Aus. = 4,552 = (80.1%)	USA = 1,131 = (19.9%)
Program Totals:			Program Totals:	
Aus. = 4	USA = 5	UK = 1	Aus. = 8	USA = 2

SYDNEY:

Order	1969 Program	Origin	Audience (000's)	1979 Program	Origin	Audience (000's)
1	Riptide	Aus.	654	This Is Your Life	Aus.	763
2	Disneyland	USA	597	This Fabulous Century	Aus.	708
3	News & Weather	Aus.	580	Restless Years	Aus.	631
4	Bandstand	Aus.	556	Prisoner	Aus.	565
5	Hollywood Palace	USA	556	Willesee at 7	Aus.	553
6	Charlie Brown/Skippy	USA	553	Movies (82% are USA)	---	544
7	Dick Van Dyke	USA	524	News & Weather	Aus.	530
8	Sydney's New Faces	Aus.	520	World Around Us	Aus.	527
9	Family Affair	USA	511	Muppet Show	USA	521
10	Australia's New Faces	Aus.	496	Movies (82% are USA)	---	503

1969 Audience Totals		1979 Audience Totals:	
Aus. = 2,806 = (50.6%)	USA = 2,741 = (49.4%)	Aus. = 4,277 = (75.6%)	USA = 1,379 = (24.4%)
Program Totals:		Program Totals:	
Aus. = 5	USA = 5	Aus. = 7	USA = 3

TABLE 3

NATIONAL SAMPLE OF TOP TWENTY PROGRAMS

Country of Origin of Programs Listed in Order of Popularity

Order	1972/3	1973/4	1974/5	1975/6
1	Aus.	Aus.	USA	Aus.
2	Aus.	Aus.	Aus.	USA
3	Aus.	Aus.	USA	USA
4	Aus.	USA	USA	USA
5	USA	Aus.	USA	USA
6	USA	UK	Aus.	Aus.
7	Aus.	Aus.	USA	USA
8	Aus.	Aus.	UK	Aus.
9	UK	Aus.	UK	USA
10	Aus.	USA	Aus.	Aus.
11	Aus.	Aus.	Aus.	USA
12	Aus.	USA	Aus.	USA
13	USA	USA	USA	USA
14	Aus.	Aus.	USA	Aus.
15	Aus.	Aus.	Aus.	USA
16	Aus.	UK	USA	USA
17	USA	USA	Aus.	Aus.
18	Aus.	USA	USA	Aus.
19	Aus.	UK	USA	Aus.
20	USA	Aus.	Aus.	UK
Program Totals:				
Aus. =	14	11	8	8
USA =	5	6	10	11
UK =	1	3	2	1